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marked and tower as grandly as the time-worn monuments of the middle ages, the epoch of Christian poetry. There is this difference, the forms which express the poetry of the present are not yet finished and abandoned by the swarms of men who are compelled to toil at their construction. We cannot stand off and view the beauty of their details with the eye of abstraction; to us they are the symbols of dissatisfied labor, and the pride of our task-masters; they have not become the incorporated parts of universal beauty. We feel confident that Art has been retarded by not yielding attention to these manifestations of modern civilization. On visiting the galleries of Art in Europe, the eye beholds, in too many instances, nothing but the effete rapture of morbid saints, or the belligerent lust and stupidity of brutal soldiery. The human countenance, which gains so much moral and mental lustre from a life of honorable and sturdy work, never appears upon the old world's canvases. We contemplate strife instead on the one hand, and idleness on the other, and ugliness in both. Now the human countenance becomes ugly, and therefore not adapted to Art, because Art and beauty are synonymous terms, in proportion as the faculties are misused or wasted in developing selfishness. Whether the selfishness is of a so-called spiritual or theological nature, or of a regal or military description, matters very little; if only the lower and not the higher intellectual faculties are employed, the effect upon the countenance remains the same. Prelates, heroes, and kings, whose pictures are so abundant, impress us as bloated, effete, sickly, concealed, false, and unmanly. The Egyptian love of Art is most effectively employed, and the beauty of the race most apparent, not in the gigantic intaglios of gods on the walls of their temples, but in the painted designs which portray laborers occupied in fashioning their huge stone obelisks. There is far more meaning in this art; and we experience sympathy for it, while we only look with disgust upon representations of deified animals, stupid priests, and bombastic heroes.

To return to the Press. It is by dealing with a great variety of human faces, such as are to be found in contact with the great newspaper or similar contemporary establishments, that the area of Art will increase in extent. The editor-in-chief, as an æsthetic man, like the Egyptian god or mediæval saint, may perhaps be the least attractive lump of clay of the whole lot, for his anxious, plodding and strategical life, in the midst of various chaotic elements, may not be favorable to the production of beauty of expression. But what of that? We shall find compensation in the printer's devil, who is a pleasant fellow to look at. His hand-to-mouth life frees him from great responsibilities, as well as from great estates. And, more or less, is the case the same with the different grades of his superiors; humor and elasticity of expression disappear, according to the man's position on the scale of popular regard; the editor has to occupy on the artist's canvas the place of the terrified Spalatro, who stands appalled at the sight of the bloody hand, while his subordinates may typify

contentment and drollery, so far as these characteristics of mankind are traceable in their freedom of action. Tragedy and comedy need not lack characters for their instructive purposes; nor artists adequate material with which to show mankind the active operation of its modern spirit. By illustrating in this manner the chief of the forces of modern civilization, it is in the power of genius to render us more aspiring. To-day let us have an artistic picture of the freedom of the Press, to-morrow the great battle-field of religious conviction. Herein will the artist, as he portrays the present, mark the boundary line between the past and the future—a line which is only visible as it is drawn by his delicate pencil. Thus the impetuous rush of activity in modern life may be crystallized and made beautiful. A thousand subjects spring to hand, all of which are calculated to open a new sphere of contemplation, a new range of ideas for artists. Let them seize hold of them vigorously, and embody them in intelligible forms, and there is no fear but that they will receive the heartiest sympathy and the most liberal support. * *

HISTORY OF THE EMPIRE OF KIANG.

CHAPTER VI.

THE PRIESTHOOD OF TY-TYNG-FO.

IN an age when might makes right, and all differences are decided by the sword, a state of general demoralization would appear to be the imminent result. Many influences existed, however, which averted such a calamity. In the first place, the general heroism of the age created a degree of self-reliance, personal pride, and self-respect which forbid mean actions, oppression, and cowardice. Every good man and true, who relied upon his sword to punish his enemies, or those of his friends, family, or dependents, scorned to persecute the weak, the infirm, and the oppressed. On the contrary, it became, by common consent, the duty of every warrior to protect and defend the widow and the orphan, the defenceless, the scholar, and the priest, the aged and the infirm, and particularly women. When in want of an enemy to encounter in the field, these knights-errant of China Proper sallied forth to seek whomsoever needed their strong arm and good sword, in order to reap honor for themselves, and thus vary the monotony of their lives by amusing and dangerous adventures in behalf of the fair sex.

Although prize-fighting, in the civilized sense of the term of the present day, where eyes are gouged out on established principles, and men pummel each other until their scalps so cover their faces instead of their heads that they can see the field of battle and their antagonists no more, was perfectly unknown in that benighted age, still public trials of skill in riding, fencing, and tilting, where the prizes were awarded to the victor by the hands of the fair, were the order of the day, and in fact the only amusements known.

A most potent power was exercised over the community

by the priesthood, who, in the general din of arms, had quietly organized themselves into a spiritual government, the powers of which they assumed, as a matter of course, and which they held with a tenacity not entirely inconsistent with similar systems of more modern times. The Py-wigs* of the different provinces agreed, in the year eight hundred and twenty-three of Ty-Tyng-fo, to acknowledge the Py-wig of Yang as their head, with the understanding that the head Py-wig, or *the* Py-wig, should hold his office through life, and that at his death, the Py-wigs collectively—or, as they were otherwise called, the Chops—should, out of their own number, select his successor. The Py-wig was not only endowed with unlimited spiritual powers, but as he happened to be a wealthy landed proprietor, who owned a great part of, and exercised jurisdiction over the whole province of Yang, and had no children or other near relatives, it was agreed that his domain should descend to his successors in office, whereby they were constituted temporal princes. The first act of So-So the First, the first Py-wig, was to decree general celibacy among the priesthood, that they might be better able to devote their whole lives to their office, and by following his worthy example, bestow their worldly goods upon the church. He also decreed that the office of Chop, heretofore elective, should cease to be so, but the Chops shall be appointed directly by Ty-Tyng-fo, through the convenient medium of the Py-wig.

In the year 834, in the early spring, we are told that, one day after a heavy dinner of pig's feet, rat's tails, etc. (his holiness only partook of the extremities of animal life), the Py-wig So-So the First, resorted, in a chair carried by four Chops of the highest rank, to the temple of Chong-Ty, in one of the suburbs of Yang, there to perform his private devotions. The Chops, after seeing his holiness comfortably seated upon cushions of down, his head leaning backward in an attitude of extreme devotion before a golden image of Ty-Tyng-fo, withdrew as soon as they perceived his holiness to close his eyes, and fall into a devotional trance. Of course, nothing is known of what occurred in that lonely temple, but So-So stated that the image slowly descended from its pedestal, and, approaching him, laid its heavy golden hand upon his breast, saying, "Henceforth all my followers of the earth shall confess their sins to you and your subordinate priests, my servants, and through you I will forgive them their sins." The priests consequently appointed special days for the confession of sins and the consequent forgiveness of them throughout the land, and divided the country in provinces and parishes, each to have its particular priest. The great landholders, partly for the sake of convenience and in order to have priests ready at hand at all times, and partly from the multiplicity of their transgressions, unavoidable in the magnitude of their transactions, appointed confessors of their own, licensed to serve them by the Chops of the district. As no one made a

secret of his virtues, the priesthood could not fail to be informed of all facts worth knowing; and not having any wives to whom they could communicate this valuable information, the church of Ty-Tyng-fo, or rather its priesthood, remained the sole possessor of the solid advantages of this valuable information. The great Py-wig was therefore consulted upon matters temporal as well as spiritual by the kings and nobles of the country, and as far as we can learn from the history of the times, he did not fail to extend his advice, not only to those who asked it, but also to those who did not ask for the same. Advice from such a quarter was ever regarded as an implicit command, to be obeyed at the risk of losing the good will of the Py-wig and his followers, who swayed the destinies of the nation here and hereafter. To make obedience more palatable, men and women of all ranks, who had led a notoriously pious life, or sacrificed the same to the benefit of the church of Ty-Tyng-fo, were after death pronounced by the Py-wig as the chosen of Chong-fo, and their images raised in the temples to bring their holy lives before the people, and to show them the reward of disinterested devotion. Temples were erected for their especial worship, as a race of beings more intimately connected with Chong-fo and Ty-Tyng-fo, and where, upon the prayers of the people, they were expected to act as intercessors. Their lives and deaths were written about and embellished by pious priests, and distributed among the people to excite emulation; parts of their bodies and clothes were treasured up as valuable relics in cases of sickness and danger. Images and pictures of them were found in every household, and sold for valuable considerations in every temple.

The first traces of the women's rights movement are to be found in the ninth century of the Chinese empire. The only professions that offered advancement under the then state of things were those of the warrior and the priest, both calculated to decrease the number of marriageable men. The natural consequence was a surplus of females, who were more or less disappointed in their just demands upon society. A few isolated cases are on record where these women banded themselves together for the mastery of men in the field of battle. All these experiments, although successful in their first efforts, ended in a final defeat.

Conventions were unknown, and so was printing, which left no recourse to the disconsolate fair but the Church. And the Church, whose sympathy had been excited by long abstinence, felt a leaning toward the relief of these unfortunate but pious members of society, and received them literally with open arms. Female priests were, by the express sanction of the Py-wigs, organized into bands for benevolent, charitable, and other purposes, much resembling the cloister organization of later days. Male priests also, who could not find active engagements in the Church, were licensed to form organized bodies for similar purposes. Of course they resided invariably in separate establishments, associating only on special though frequent occasions, not

* Chief-priests—fathers.

in a body, but singly, for express devotional observances—particularly for confession. Every Ching, as the female priests were called, had her favorite Chong, or priest, to whom she daily confessed her sins either in the temple of her cloister or in her private room.

The Py-wigs and many of the Chops had become powerful princes, who, by their religious influence, their wealth, and the number of their retainers, swayed the destinies of the kingdoms of the empire. The Py-wig could always, in case of war, decide questions in favor of any party he chose to befriend, by throwing the moral weight of his support in the balance, by assisting him, through his wealth and influence with neutral parties, and by directing expressions of displeasure in behalf of his church against his enemies. Under these circumstances the priesthood and particularly their common head, the Py-wig, grew to be the first power in the then known world. He deposed princes and created others; exacted contributions, made and dissolved alliances, ordered marriages, and decreed separations, forgave sins, and tolerated or prohibited vices at his pleasure. He had his faithful subordinates at every court, in every district, in every house, who turned every occurrence to his advantage, and who had no other care than the advancement of the Church and the aggrandizement of the great Py-wig. As the Py-wigs were rarely elected to this great office until they had attained an advanced age, the succession of Py-wigs was more rapid than that of temporal princes. It could not fail among the great number of Py-wigs who filled the office that there should be some, and there were indeed many, who, placed at an elevation far above other men, misused their power and indulged in the many weaknesses which Chinese flesh is heir to. These unfortunate Py-wigs, by their example, relaxed the severe discipline of their religion, amassed wealth at the expense of justice, embroiled their neighbors in wars and bloodshed for the gratification of their personal ambition and malice. They exacted heavy contributions for their support and that of the Church, among their own and the subjects of other potentates throughout the land, and applied the proceeds to gratify their own vicious desires. The priesthood followed in the footsteps of the Py-wigs. Drunkenness, licentiousness, avarice, and other immoralities were the characteristics of the majority, and the few who were honest enough to deprecate these vices, and intelligent enough to make their voices heard in the din and turmoil of war and licentiousness, spoke loudly against abuses which were daily bringing into disrepute and contempt the Church they looked up to as the source of all that was good and great.

Among the wise and good men of this age there were many who, dissatisfied with government and church as well as with the society they lived in, found consolation in the pursuit of sciences and arts, and in teaching schools of the youth of their country. This was the age of great discoveries and research. All the old prejudices were overhauled and tested, and many found wanting. The natural sciences and architecture received an impetus unequalled in

the annals of Chinese history. Colleges were erected for the education of youth, which formed the foundation of institutions for learning that were destined to last for several thousand years. At the end of the 14th century, society appeared divided into two classes;—one class flourishing upon the corruption of the existing state of things in affluence and dissipation, who naturally insisted in the name of the Church upon the continuation of it; and another class who disgusted with affairs, yet loyal to the Church, expected improvement from advanced education, and found a solace in developing the mysteries of nature. To this latter class the Chinese are indebted for the two greatest events of that age—events which formed the principal elements of their future, and which we reserve for the next chapter.

(To be continued.)

TEMPERA AND ENCAUSTIC IN ANTIQUITY AND THE MIDDLE AGES.

From "*Painting Popularly Explained*," by T. J. GULLICK and J. TIMBE.

HAVING explained the principal technical processes of painting employed by the ancients, a few connecting notices of the practice at different periods, together with a glance at inferior branches of the art—such, for instance, as vase-painting—are necessary to complete a general view of the subject. Of the origin of painting various theories have been entertained. Prof. Gottfried Semper and others seem to think it originated in the ornamentation of woven fabrics; while Müller believes it arose from the coloring of statues and reliefs; and writers on ceramics follow the opinion of Pasioteles (quoted by Pliny), that pottery was the parent of the arts. "I shall not plague you or myself," says Haydon, "with a useless discussion as to where the arts first had origin, whether in India or Egypt, Italy or Greece, before the Flood, or after the building of Babel. According to my principle, the very first man born after the creation, with such a peculiar and intense sensibility to receive impressions through the eye, on the brain, of the beauty of color, light, and shadow, and form, so as to be irresistibly impelled in his earliest childhood to attempt the imitation of what he saw and felt by lines and colors to convey his innocent thought and combinations, in him originated PAINTING."—*Lectures*, vol. i. p. 6.

1. THE EGYPTIANS.—Undoubtedly, the oldest remains of painting are Egyptian; and the earliest, namely, those executed in the Pharaonic period, are by far the best, the arts being constantly in a state of decline, from the earliest known examples, through the Ptolemaic period to the Roman. Three classes of paintings have been discovered in Egypt: those on the walls, those on the cases and cloths of mummies, and those on papyrus rolls. Of these, the paintings in the tombs and temples are first in merit and interest. The Egyptians were remarkably fond of variety of patterns on the walls and ceilings of their houses and tombs, and on their hangings, dresses, furniture, and vases. . .

Painting in Egypt was practised under peculiar conditions. Painters and sculptors were forbidden by a jealous priesthood to introduce any change or innovation whatever in the practice of their respective arts, or in any way to add to them. Thus Art remained stationary from generation to generation. It was indeed considered a necessary part of the system that painting